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shorter than the usual accent, and may not be an accent.

VII. Of interest is the back tick over the first stroke of *y* in *nys* 369 and *peyh* 128. It may be to assist to recognition of the real nature of the character *y* whose strokes are not marked off here by the dot so common in the MS.

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### A NOTE ON CALDERON'S *LA VIDA ES SUEÑO*.

Dr. Buchanan's carefully edited text of *La vida es sueño*, which has recently appeared at Toronto,<sup>1</sup> makes us feel that the study of the Spanish dramatist who was for a long time the one most admired by foreigners, is not wholly neglected to-day. The interest in Calderon's work is in need of the very stimulus which Dr. Buchanan's edition may prove to be to those students of Spanish literature, who are not inclined to devote over-much time or study to his plays. Perhaps the epoch of romantic enthusiasm which deified Calderon has passed never to return. The Schlegel brothers, Friedrich W. V. Schmidt, Schack and others, whose exaggerated praise is partly responsible for this reaction, have long since been in their graves, and no one feels inspired to continue Calderon criticism in a vein half so favorable to him. Possibly this opinion may be found to be erroneous after all, and some day Calderon will come into his own again. No matter how the verdict of time may change, we ought to be grateful to Dr. Buchanan for his good example. He promises us a second volume with notes and commentaries which will greatly increase the value of the first volume.

On pp. 99 ff. Dr. Buchanan substantially repeats the arguments already stated in *Mod. Lang. Notes*, 1907, pp. 215-16, with regard to a supposed reference to Calderon's play in Lope's *El Castigo sin venganza* : *bien dicen que nuestra vida es sueño*. Of course there can be no allusion to

Calderon in this phrase which is so common, that it needed but little comment. It occurs half a century earlier, in Cervantes's *Galatea*, the song of Tirsi :

*Es nuestra vida un sueño, un pasatiempo,*

*Un vano encanto que desaparece*

*Cuando mas firme pareció en su tiempo.*

(Edit. Rivadeneyra, p. 84, col. 1.)

The Spanish *Comedia*, in general, is a drama of stereotyped phrases. Take, for example, a similar expression which may be frequently found, and which, nevertheless, seems sufficiently original to attract attention : *y los sueños sueños son*, the last verse of the *segunda jornada*, p. 63 ; it forms the basis and the climax of Sigismundo's monologue. The verse occurs in a *villancico* long before Calderon's day :

*Sofíaba yo que tenía*

*Alegre mi corazón ;*

*Mas á la fe, madre mía,*

*Que los sueños sueños son.*<sup>2</sup>

In Lope's *La discreta enamorada*, included in the second list of *El Peregrino en su patria*, 1618, may be found :

*¡ Ay sueño de mi afición !*

*¡ Qué bien, pues que me engañé*

*Por vuestras burlas, diré*

*Que los sueños sueños son.*

(Edit. Rivadeneyra, I, p. 159, col. 2.)

In Tirso de Molina's *El Vergonzoso en Palacio*, first printed in *los Cigarrales de Toledo*, Madrid, 1624, but probably ready for press by 1621, according to the *aprobacion*, dated October 8th of that year, the following verses occur :

*Calle el alma su pasión,*

*Y sirva á mejores dueños,*

*Sin dar crédito á más sueños,*

*Que los sueños, sueños son.*

(Edit. Rivadeneyra, p. 221, col. 3, esc. ix.)

These are therefore stereotyped phrases which one might put down without being very original : *la vida es sueño*, or *los sueños sueños son*, and so one might add *sueños hay que son verdades* which is the title of another play.

My notes contain a reference to three old *sueeltas* s. l. e. a. of *la vida es sueño*, now in the

<sup>2</sup> Cf. p. 417 of *D. Juan Ruiz de Alarcón y Mendoza* by D. Luis Fernández-Guerra y Orbe, Madrid, 1871, and note 526.

<sup>1</sup> University of Toronto Library, 1909.

royal library at Berlin, marked XK 1410, seemingly the oldest, XK 1013, and XK 1500 in vol. I of a collection made by Braunfels. I am unable to say whether they are identical with those known to Dr. Buchanan, or whether they deserve collating with the text of the edition of 1636. Judging from the usual *suelta*, I should not say that they do.

The second volume promises us a discussion of the relation of *la vida es sueño* to *el Príncipe Don Carlos* by Enciso. As I knew very little about this subject when I wrote my article in *Mod. Lang. Notes* quite a number of years ago, and, in fact, *más valiera callarlo que decirlo*, know but little more about it now, it will be interesting to see Dr. Buchanan's conclusions. Dr. Wickersham Crawford, in *Mod. Lang. Notes*, 1907, pp. 238 ff., mentions a manuscript by Cañizares, which he calls an autograph and which is therefore supposed to solve the question of the revamped *Príncipe Don Carlos* as found in a *suelta* of 1773. Isn't it rather one of a large number of prompter's copies? There are three in the Municipal library of Madrid, and a collation alone of all will solve the question of the authorship of this *rifacimento*. The number of the bundle containing the prompter's copies is, I think, thirteen, and I never had the courage to examine them in detail.

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#### RECENT PUBLICATIONS RELATING TO ELIZABETHAN STAGE HISTORY.

The past few years have yielded an unusual harvest in the field of Elizabethan drama. Professor Schelling's book<sup>1</sup> is, of course, in a class by itself as the first adequate and separate treatment of the period from the point of view of the plays themselves. Besides this, however, there has been a group of publications dealing with the external history of the drama of the period; and the accumulation of material, documentary and critical,

has been so rapid that the time seems near at hand for a continuous and fairly adequate history of the Elizabethan stage,—public, the so-called "private," and at the court. Mr. W. W. Grey has completed his series of three volumes,<sup>2</sup> I. The Text of Henslowe's Diary, II. Notes and Glossary, III. The Alleyn Papers, and has thus provided a safe text and appliances for using one of the most significant and perplexing of all Elizabethan dramatic records. Mr. Thompson's *The Puritans and the Stage*<sup>3</sup> has been supplemented by Miss Gildersleeve's *Government Regulation of Elizabethan Drama*<sup>4</sup> and Mr. Wallace's *Children of the Chapel at Blackfriars*,<sup>5</sup> Miss Gildersleeve's book especially making vivid the continuous conflict of City Fathers and Puritanism on one hand, with royal and popular zeal for the drama on the other. Mr. Wallace's chief preoccupation has been with the significance of the Chapel Children in the dramatic activity of the times, and he announces his book to be the first of a series treating comprehensively the history of the child companies. Mr. Chambers, whose previous publications have given him the right to speak with much authority, has attacked<sup>6</sup> the date claimed by Mr. Wallace for the beginning of the children's performances at Blackfriars, and thinks that their career, far from being so brilliant as Mr. Wallace suggests, was ingloriously subject to royal disfavour and interruption, because of their manager's indiscretion in the choice of plays and in other ways. Mr. Chambers would tend too to minimize the influence of this company upon other companies and theatres, and, perhaps unintentionally, leaves one with an added conviction that Mr. Wallace's zeal for his subject has dulled his sense of proportion. Mr. Wallace's conclusions, must in the present writer's opinion, inevitably be subjected to some deduction, and yet he seems to have made his main point, which concerns not only the successes and influence of the Chapel Children,

<sup>2</sup> W. W. Grey, *The Text of —*.

<sup>3</sup> *The Puritans and the Stage*. E. N. S. Thompson, 1903.

<sup>4</sup> *Government Regulation of the Elizabethan Drama*. Virginia Gildersleeve. *Columbia University Studies in English*, 1908.

<sup>5</sup> *The Children of the Chapel at Blackfriars*. W. W. Wallace. *University of Nebraska Studies*, 1908.

<sup>6</sup> *Modern Language Review*, January, 1909.

<sup>1</sup> *History of Elizabethan Drama*. Felix E. Schelling, 1908.